

Spohr  
Concerto No. 8 in A Minor  
Op. 47

**Allegro molto**

Klavier

5

10

15

20

25

*f*

*fz*

*f*

*p*

*pp*

*cresc.*

*ritard.*

*fz*

*f*

*dim.*

*p*

Violino

B

Recit.

Tempo I

*p* *cresc.* *fz*

34

*dim.* *p* *f* (*veloce*)

38

C

(rit.) *in tempo* *dolce*

*p*

44

48

55

System 55: Treble clef, key signature of one sharp (F#), 4/4 time. The melody begins with a whole note F#4, followed by a half note G#4, and then a series of eighth and sixteenth notes descending to F#3. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line of eighth notes in the left hand. Dynamics include *f* (forte) and *sf* (sforzando).

59 D

System 59: Treble clef, key signature of one sharp (F#), 4/4 time. The melody starts with a whole note D5, followed by a half note E5, and then a series of eighth notes descending to D4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line of eighth notes in the left hand. Dynamics include *f* (forte), *sf* (sforzando), and *p* (piano).

65

System 65: Treble clef, key signature of one sharp (F#), 4/4 time. The melody begins with a whole note F#4, followed by a half note G#4, and then a series of eighth and sixteenth notes descending to F#3. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line of eighth notes in the left hand. Dynamics include *f* (forte) and *cresc.* (crescendo).

69

System 69: Treble clef, key signature of one sharp (F#), 4/4 time. The melody starts with a whole note F#4, followed by a half note G#4, and then a series of eighth notes descending to F#3. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line of eighth notes in the left hand. Dynamics include *f* (forte) and *ff* (fortissimo).

72 E

System 72: Treble clef, key signature of one sharp (F#), 4/4 time. The melody begins with a whole note E5, followed by a half note F#5, and then a series of eighth and sixteenth notes descending to E4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line of eighth notes in the left hand. Dynamics include *f* (forte), *pp* (pianissimo), *ff* (fortissimo), and *cresc.* (crescendo). The word "Recit." (Recitative) is written below the piano part.

78 *f* *p* *f*

86 *ff*

97 *f* (*allarg.*) *p* *pp* (*sempre rit.*) **F Adagio** **Adagio** *mf*

102 *p* *f*

116 *dolce* *p* *mp*

6

109

G

113

pp

117

p

cresc.

f

dim.

cresc.

mf

dim.

121

p

pp

pp

125

f

p

(123) **H**

*mf* *p* *mf*

*pp*

(130) **I**

*p* *f*

*cresc.* *f* *p*

(138)

*f* *p* *f* *p*

(146)

*f* *p* *pp* *f*

## K

(139)

(142)

(145)

(148)

L

*cresc.*

151

*f*

*fp*

*cresc.*

153

*fp*

156

*f*

*p*

*cresc.*

*fp*

*fp*

*cresc.*

159

M

*fp*

*fp*

*p*

*dim.*



(162)

di - ni - nu - en - do

*pp*

(165)

*p*

*pp*

(170)

N

*pp*

*p*

(175)

*p*

179

*pp* *mf*

184

O Andante

*p* *mf* *p* *f* *ff*

*pp* *ff*

190

*p* *ff* *f* *f*

194

*f* *sf* *p*

12 **P** Allegro moderato

200

203

211

215

219

221

♠ vi = ♠ de bedeutet Abkürzung des Tutti | ♠ vi = ♠ de abréviation du Tutti | ♠ vi = ♠ de Abbreviation of the Tutti

224

227

230

SOLO

$\Phi = de$

233

*p*

*mf*

239

248

*p* *f* *p* *pp*

249

*mf* *p* *pp*

253

*mf* *p*

257

*pp* *p* *pp* *poco*

261 *in tempo*  
*ritard.* *f*  
*poco rit.* *in tempo* *fz* *fz* *fz*

265 *mf*

269 *f* **R**

274 *p* *fz* *f*

250

287 S

*dolce*

*p*

291

*pp*

295

*(con anima)* *cresc.*

*cresc.* *mf*

299

*dolce*

*p*

*(p)*

303

*pp*

*cresc.*

307

*poco a poco cresc.*

311

*ff*

*f*

315

*mf*

*f*

**T**

320

*p*

*f*



325 *U*

*mf* *p* *dolce* *fz*

332

*p* *pp*

339

*p* *p*

340

*cresc.* *cresc.* *f*

344

*p* *p*

349 *cresc.*

353 *cresc.* **V**

357 *f*

363 *p* **W**

369 *p* *pp*

373

*mf*

377

*sempre p*

381

*pp poco ritard. in tempo f fz*

385

*fz mf*

389

*f*

399 **X**

400

403 *Cadenza (poco a poco in tempo e string.)*

407 *(rit.)*

411 *(a tempo)*

415

*cresc.*

418

*sf* *Tutti* *sf* *sf* *f*

421

*sf* *sf* *sf* *tr* *tr* *sf* *stringendo il tempo* *p* *cresc.* *f* *p*

426

*cresc.*

429

*f* *ff*

# Ausführung der Verzierungen und Varianten

Exécution des ornements et variantes / Execution of the embellishments and variants

28 Rezit. *Langsam* *lentement* *slow*

38 Rezit. *Langsam* *lentement* *slow*

41 *a tempo*

45/46 *in tempo*

oder *in tempo*

oder *in tempo*

Halbe! *a deux temps* *two beats*

47/52 *in tempo*

77/79 Rezit. *tranquillo*

88/89 Rezit. *tr.* *Langsam, frei* *lentement, librement* *slow, in free style*

100 *(ruhig)* *(tranquille)* *(calm)*

106

110

112/114

120

122

124

126/128

141

145

171 (Variante)

178/179

247

303

312

315

392 (Variante) *tr.*

423/424 (Variante)

*tr.*

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VIOLINE

**Allegro molto**  
**Tutti**

6 12 17 23 30 37 44

*f* *ff* *p* *pp* *cresc.* *ritard.* *dim.* *p* *Rezit. Solo* *III 8 0* *B Tempo I* *III* *3* *tr* *p* *(veloce)* *f* *(rit.)* *C a tempo* *1* *dolce* *(sempre in tempo)*

\*) Der Eintritt des zweiten Rezitativs wirkt besser nach Ausklingen des Orchesterzwischenspiels.

\*) Au second Rezitativ l'entrée du violon solo se fera de préférence après la phrase finale de l'orchestre.

\*) The effect is better if the second Recitative is not allowed to enter until after the orchestral interlude has died away.

## 3

\* In den Takten 73, 75, 87 und 89 erfolge der Eintritt der Solovioline nach den Schlägen des Orchesters.

\* In bars 73, 75, 87, 89 the solo-violin is to enter after the beats of the orchestra.



## VIOLINE

99 Solo  
dolce

104

108 II I II

112 I 3 pp p<sup>2</sup>

115 II cresc. f dim. p pp

119 II pp

122 II f p

125 H mf p

129 tr mf p Tutti f p

133 f p f p f p

137 Solo  
K sopra una corda pp

## 5

VIOLINE I

144 149 153 157 160 164 169 178 177 180 183

*M* *IV* *dim.* *II* *III* *V* *Andante* *Tutti*

## Solo

189

[illegible]

Allegro moderato

**Tutti**

200 **P** Tutti *f* *p* *ff*

207  $\text{vi-}$   
2 *p* *f*

246



249

Exercise 249 is a single staff in treble clef with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with a repeat sign at the end.

329

225

Example 225 is a single staff of music in treble clef, featuring a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with a fermata over the final measure.

228

Example 228 is a single staff of music in treble clef. The key signature has one sharp (F#). The melody is written in eighth and sixteenth notes. Measures 1 and 2 contain eighth notes. Measures 3 and 4 are beamed sixteenth notes. Measures 5 and 6 are also beamed sixteenth notes. The piece ends with a double bar line.

234 -de Solo

Trills and grace notes are indicated by 'tr' above the notes. Fingerings are shown with numbers 1-5 below the notes. Dynamics include *f* (forte) and *sf* (sforzando). The piece concludes with a double bar line and a repeat sign.

♭vi-♭de bedeutet Abkürzung des Tutti | ♭vi-♭de abréviation du Tutti | ♭vi-♭de Abbreviation of the Tutti

## 7

236

III

IV

242

246

249

252

255

261

264

266

269

*sempre f*

*a tempo*

*ritard.*

*pp poco*

*R Tutti*

# VIOLINE

274 *p* *sf* *f*

279 *p*

287 *S* *Solo* *dolce* *sopra una corda*

292 *(pp)* *(con anima)*

297 *cresc.*

300 *dolce* *II*

305 *(1)*

309 *cresc.*

313 *tr* *tr* *tr* *ff*

317 *T* *Tutti* *f* *p* *fz*

9

824 Solo

828 dolce

832 *p*

836 *cresc.*

844 Tutti

848 Solo *p*

852 *cresc.*

856 *cresc.*

860 *cresc.*

864 *cresc.*

868 *cresc.*

872 *cresc.*

876 *cresc.*

880 *cresc.*

884 *cresc.*

888 *cresc.*

892 *cresc.*

## VIOLINE

355

361

367

371

374

377

390

383

386

389

392

**Tutti**

*fz*

*f*

*fz*

*f*

*p*

*pp poco ritard.*

*a tempo*

*fz*

400 *fz*

405 Cadenza (*poco a poco in tempo e stringendo*)  
*f* *p* *cresc.*

409 *f* *(rit.)* *p (in tempo)* *p*

412 *p* *cresc.* *f*

414 (*a tempo*) *cresc.*

416

418 *ff* *sf* *ff* *sf*

420 *sf* *sf* *sf* *sf*

422 *tr* *tr* *tr* *Tutti \** *ff string. il tempo*

426

\*) Es empfiehlt sich das Solo-Stück beim Vortrag mit Klavier mitzuspielen.

\*) Avec accompagnement de piano il est préférable de jouer les quelques mesures finales du tutti.

\*) It is advisable, when accompanied by the piano, that the solo-violin also plays the orchestral tutti at the close.